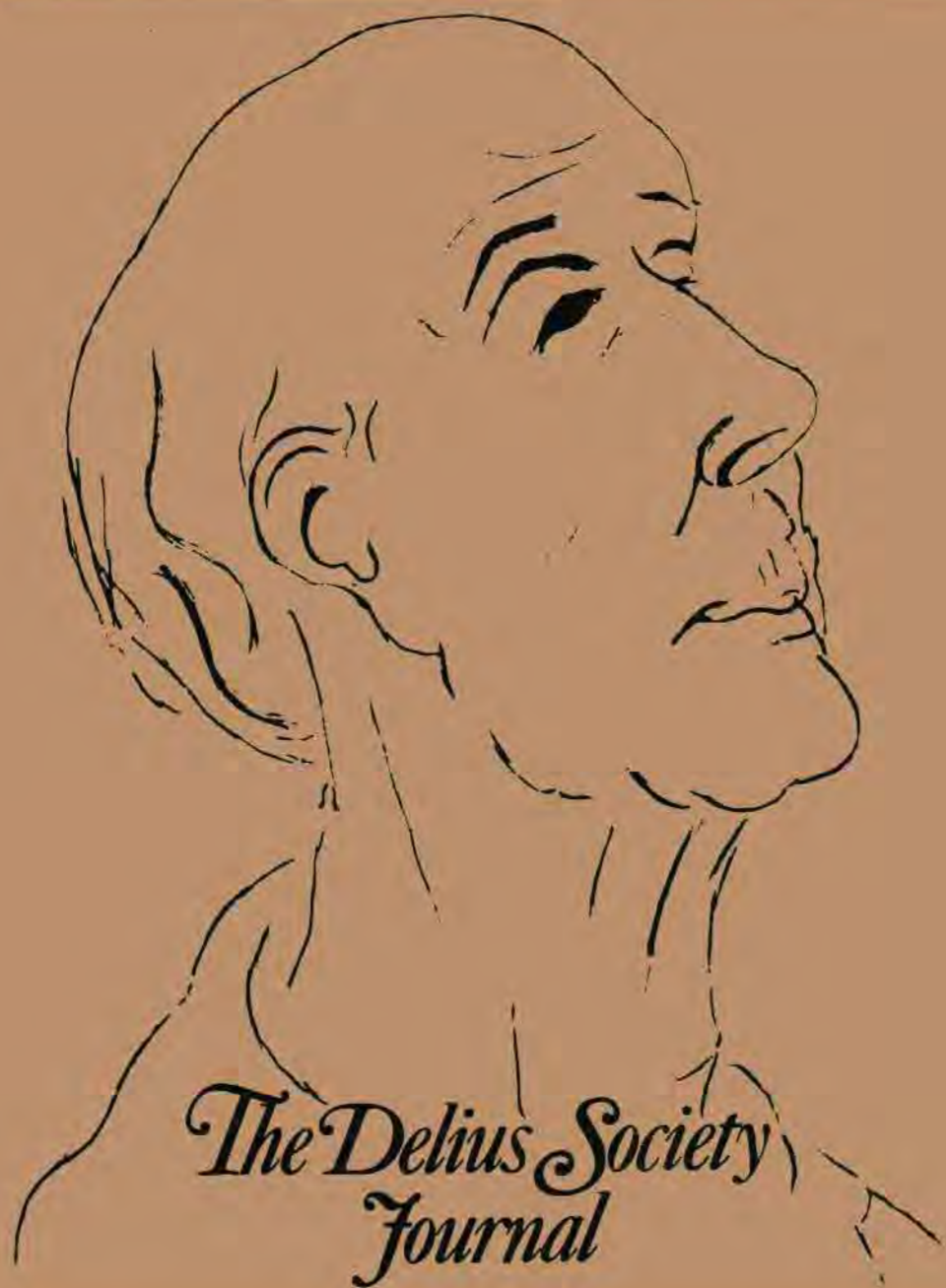


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October 1976, Number 53

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The Delius Society  
Full Membership £3.00 per year  
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Christopher Redwood

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Telephone: 01-946 5952



*The Delius Society*  
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## *Cover Illustration*

F Delius by Dawn Redwood (after Kapp)

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## EDITORIAL

For some reason the Annual General Meeting of the Delius Society is an event which I always seem to associate with hot weather. I know this to be erroneous for I have vivid memories of one particular AGM held in the old rehearsal room at Sadler's Wells Theatre when I stood on the iron balcony with Robert Threlfall, Lionel Carley and William Randel watching a spectacular thunderstorm. I remember that occasion particularly because it was then that the idea for "A Delius Companion" was first mooted. This year, however, the AGM did live up to its fictitious reputation for London was sweltering in a temperature of 95 degrees. Fortunately the room at the Pavlovs Arms was large and airy to welcome some forty-five members, including a number from overseas. Fräulein Evelin Gerhardi and her sister Frau Malwe Steinweg, who also attended last year, came from Germany and two other "regulars", Willard Perrott and Robert Lyons, travelled from Pittsburgh, Pennsylvania. We were also pleasantly surprised to receive a visit from the singer and musician Mel Tormé, who was currently appearing at "The Talk of the Town". Mr. Tormé was kind enough to invite me to his London flat the following week, and I hope to publish an account of our conversation at a later date.

Those who spent the weekend in London were treated to a veritable "mini Delius Festival" which began on Thursday 24th June with what "The Daily Telegraph" described as "an enterprisingly unfashionable programme of English music for 'cello and piano" given by Julian Lloyd-Webber and Yitkin Seow. Beginning with the Sonata by Benjamin Britten and ending with that by John Ireland, the main interest for our members was the Delius Sonata and the first British performance of his Romance for 'Cello and Piano, composed in 1896. (The first known public performance had been given three nights earlier at the Helsinki Festival. One must congratulate Mr. Lloyd-Webber, author of an article on Delius's 'cello music in June's "Music and Musicians", for his enterprise in taking this music to a country which can surely have heard little by the composer.) The Purcell Room was well-filled for a recital of which Robert Henderson wrote: "The simple melodic arch of the Romance, rising to a brief climax and then dying away again, had by 1917 become in the one closely knit movement of the Sonata a rich seamless flow of continuously evolving, long-spanned, intricately inflected lyricism that gave both 'cellist and pianist ample opportunity to make full use of the warmth of expression and emotional commitment that were memorable features of their playing."

On Friday 25th June the Society met at Holborn Public Libraries for an evening presented by Malcolm Walker, the centrepiece of which was a tape recording of part of the January 1974 Philadelphia concert in which our President, Eric Fenby, spoke of his associations with

Delius and played the piano part of the Third Violin Sonata in which he was joined by another member, Davyd Booth. The recording also included some Delius songs sung by Joan Monasevitch, soprano, with Davyd Booth at the piano. Lack of adequate notice was probably responsible for the poor attendance at this meeting (although the date had been noted in the April "Journal") at which overseas members at one time threatened to outnumber the residents. However, the enthusiastic few who were prepared to spend a sticky evening in Town were treated to a rare opportunity to share one of our American members' concerts — a fitting event in bicentennial year — and to round off the evening with an extra-long sojourn at the nearby hostelry to which we always repair after meetings.

We were again grateful to Malcolm Walker for providing unusual recorded music between the AGM and the buffet dinner on June 26th. He produced a number of commercial recordings made between 1935 and 1946 which few of us could have heard before. They included "Indian Love Song" and "Irmelin Rose" sung by Nancy Evans, the Irmelin Prelude played by the National Symphony Orchestra under Sydney Beer, the same orchestra conducted by Walter Goehr playing "On hearing the First Cuckoo in Spring", and Boyd Neel conducting his orchestra in the Air and Dance and the Two Aquarelles. It was a fascinating programme which I personally would like to hear again under slightly less informal conditions. Now that Malcolm has found it necessary to resign from the committee it is a suitable moment to pay tribute to him for all that he has done for the Delius Society over the years. I do hope that we have not seen the last of him.

\* \* \*

Our issue No. 51 contained a letter from Mr. R. Wright of Dudley complaining of the unfriendly welcome he received when attending London meetings. I do not feel it my place to answer such criticism (except to comment that I am surprised not to have received any replies to the letter), but I know that I shall not be contradicted when I say that any lack of welcome that may have been felt in recent years is largely due to your committee's predictable inability to adequately fill the gap left by Estelle Palmley when she resigned from its ranks. Estelle's presence was a bonus no society should count on; indeed there are many who feel that the Delius Society would not have lasted for fourteen years without her efforts. It is therefore very sad to have to report that Estelle has for several months been seriously ill in hospital. At the time of writing she has just been discharged; I know that every member will join me in wishing her a speedy return to complete health.

\* \* \*

In recent months we were saddened to hear of the death of Rudolf Kempe, musical director to the 1962 Delius Centenary Festival and one of the few international conductors who included the music of Delius in his repertoire. There were many people who considered him to be one of today's finest conductors; a tribute by Eric Fenby will appear in our next number.

\* \* \*

I have received a number of requests for secondhand copies of books of interest to Delius lovers. Chief amongst them is Eric Fenby's "Delius as I knew him", now out of print, and also the very rare books on the composer by Arthur Hutchings and Clare Delius. I would be grateful if any member who comes across a reasonably-priced copy would contact me.

\* \* \*

In the Editorial of Delius Society Newsletter No. 40 John White reported a recital by Andrée Maillard-Back in Grieg's house at Bergen, in which she sang songs by Grieg and Delius. In February 1976 Miss Maillard-Back paid a return visit to Bergen, and her husband, our member Mr. Nicholas Choveaux, sent me copies of her extremely favourable reviews. The "Bergens Tidende" described the recital as "A sensational musical adventure", adding: "It was especially nice to hear Frederick Delius's songs set to the famous texts of Vinje, Ibsen and Bjørnson, as normally we only meet these texts in the music of Grieg and Kjerulf." The "Bergens Morgenavisen" commented: "As one was sitting and thinking 'Now this is the ultimate in beautiful singing' a further song of hers proved that her abilities appear to be limitless."

\* \* \*

Mr. A. C. Harland tells me that this year the BBC World Service has broadcast a series of interesting programmes devised and introduced by Lionel Salter under the title of "Music in the Theatre". In the final programme broadcast on 21st March, Mr. Salter discussed Delius's incidental music for "Hassan" together with Vaughan Williams' music for "The Wasps". Delius's "Folkeraadet" was also mentioned. Several lengthy extracts from Sir Thomas Beecham's "Hassan" record were played including the "Serenade", the "Chorus of Soldiers" and the "Golden Road to Samarkand". Unfortunately, the programme was marred by several errors in the script relating to the first performance of "Folkeraadet" and the composition dates for the "Hassan" score. Nevertheless, it is good to report some Delius being broadcast to a world-wide audience. In addition to this "Hassan" broadcast, "Fennimore and Gerda" (broadcast 22nd March) was also taken by twelve countries.

I was very pleased to hear about a concert given by the Brent Youth Symphony Orchestra on 13th April at Dartington Hall for which our member Mr. John East was guest conductor in part of the programme. He included "Summer Evening" by Delius mainly, as he told me later, to introduce the music of Delius to these young players. In the event, it is good to be able to report, they took to it enthusiastically.

\* \* \*

Robert Threlfall's article "Delius in Eric Fenby's MSS", which first appeared in "The Composer" of Spring 1969 was republished in an up-dated form in the same magazine in Spring 1976. "The Composer" may be obtained from The Composers' Guild of Great Britain, 10 Stratford Place, London W1N 9AE, price 40p.

\* \* \*

The latest issue of the Sir Thomas Beecham Society Newsletter reports that radio station WCLV, Cleveland, devoted virtually the whole of its output from 1p.m. to 1a.m. to records by Sir Thomas Beecham on 29th April (the conductor's birthday). These included "On Hearing the First Cuckoo in Spring", "Over the Hills and Far Away", "Brigg Fair" and the incidental music to "Hassan". How revolutionary it would be if the BBC gave us even half that programme on one day!

\* \* \*

Speaking of Delius recordings on the air brings me on to the subject of Delius recordings *in the air*. Mr. G. B. Slater of Cambridge tells me that he recently flew to Bahrain on "Concorde" and was delighted to discover that Channel One of the in-flight entertainment began with Sir Charles Groves' recording with John Noble of "Sea Drift" in a programme introduced by our President, Eric Fenby. He listened to it twice, the second time being as the sun was setting over the deserts of Saudi Arabia whilst the plane was travelling at 1320 mph some 60,000 feet up — an awe-inspiring sensation. Lest the traveller became bored, there was a programme of short "classical favourites" introduced by Jack Brymer on Channel Two, which included "On Hearing the First Cuckoo in Spring" played by the Hallé Orchestra under Sir John Barbirolli. As Mr. Slater comments, "I am sure the Editor of "The Times" would be interested to know where and at what height it is now possible to hear the first cuckoo in spring!"

Mr. Slater also mentions that the open-air performances of unaccompanied part-songs sung annually at Trinity Backs and Kings Backs, Cambridge, this year included the two pieces "To be sung of a Summer Night on the Water", performed by the Cambridge Granta Singers.





# DELIUS AND RELIGION

Rev. H. Barnett

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The fact of my being a Catholic priest who also happens to be devoted to the music of Delius has sometimes occasioned mild surprise to those who are familiar with the composer's views on religion. I am not sure why this should be so. Perhaps it is thought that a cleric's taste in music would be ecclesiastical — or at most conventionally classical — or that a composer's unsympathetic views on religion would render both the man and his music 'persona et musica non grata'. In fact I have only one 'Requiem' and one 'Mass' in my record collection — both by Delius. I find the 'Requiem' — particularly the final section (v) — splendid, despite the sentiments expressed in the first and second sections, while the 'Mass of Life' is for me one of Delius's most moving works — even though inspired by Nietzsche's poetry exalting the philosophy of Superman (with its scorn for 'the weaklings' who cling to religion).

In order to try to understand Delius's attitude to religion, and Christianity in particular, we need to examine more closely the philosophy of Nietzsche, one of whose books, 'Thus Spoke Zarathustra', had — according to Delius himself — such an influence on his own view of life. Nietzsche wrote this book when, in his previous writings, he had reached the furthest point in his attack upon and destruction of traditional values. He had reached his famous conclusion that 'God is dead' in his book ('The Gay Science') which preceded the writing of 'Zarathustra'. It was a conclusion which marked the end of the road on which he had set out when he left the faith of his forefathers — literally, since he was the son and grandson of Lutheran pastors. It was the ultimate nihilist position. To quote R. J. Hollingdale in the introduction to his translation of 'Zarathustra':

'I do not see how he or anyone could go further in this direction. If he had not found some other direction he would at this time — the second half of 1881 — have reached his end station: and, it is his knowledge that this is so that constitutes the intellectual crisis of which 'Zarathustra' is the resolution.' (1)

What we have to realise about Nietzsche is his intensely *religious* temperament. According to Professor Janko Lavrin in his biographical introduction to Nietzsche: 'His real disposition was not one of irreligion, but of frantic *anti-religion*. This is why now and then he touched — from the other end as it were — on some of the profounder aspects of the very religion he attacked. For instance, in his anti-Christian campaign he even expressed, and repeatedly, his admiration for the personality of Christ, as well as for sincere Christian ascetics.

"All reverence on my part to the ascetic ideal, in so far as it is honourable," he says in one of his aphorisms, "so long as it believes in itself and plays no pranks on us!". (2) And Prof. Lavrin again:

'.. "Ungodliness" as expressed by Nietzsche is likely to be found when men's current idea of God has not progressed with their mental and moral development: God, or at any rate a God thus limited, is simply left behind. This is why one can repudiate theism without at all abrogating one's religious consciousness. Nietzsche himself pointed this out in one of his aphorisms: "Why atheism nowadays? It appears to me that though the religious instinct is in vigorous growth — it rejects the theistic satisfaction with profound mistrust." Besides, only a latent Christian of the highest order, who is attacking his own secret inclinations, could have been so violently anti-Christian as Nietzsche was. This is why his anti-religious fury should not be taken at its face value, nor its effects be over-exaggerated. Even his gospel of hardness was inverted Christian charity - a virtue he wanted to rid himself of, but in vain. His sister tells us that 'several pious women who were in contact with him simply refused to believe that he was not a good Christian.'. (3) And finally:

'.. Nietzsche projected into his Zarathustra a number of compensations for his own repressed religiosity - in the form of a passionate anti-religion. Zarathustra is in fact a compendium of such compensations and, for this very reason, an idealized *alter ego* of Nietzsche himself.. (4)

What are these compensations which find their expression in the principal conceptions which form the heart of 'Thus Spoke Zarathustra'? They are best explained by a final quotation from R. J. Hollingdale's book already referred to:

'.. What I mean is an eruption from the subconscious of ideas belonging to Nietzsche's earliest years, an eruption brought about by the very fact that at this time he had arrived at the *end* of the path which led away from them. He could go no further forward, so he had to go back. But since he likewise could not retract what he had been asserting for the previous five years, these earliest ideas which now came up again came up transformed and distorted almost beyond recognition. What is involved is something like the psychic censor of psychoanalysis: so that I doubt whether Nietzsche himself was altogether aware of the provenance of the grand and grandiose positive conceptions to the elaboration of which he began to apply his exceptional rhetorical gifts.

'These earliest ideas are of course Christian, and specifically Lutheran. The teaching of Lutheran pietism is before all that the events of life are divinely willed and that it is thus impiety to desire that things should be different from what they are: but the other tenets of Christian belief are naturally also firmly adhered to by

Lutherans. Here, without more ado, are what I take to be the Christian parallels to the conceptions which dominated Nietzsche's mind during the period from the summer of 1881 to the year January 1883 - January 1884, when they found full expression in 'Zarathustra'.

*'Amor fati*: Lutheran acceptance of the events of life as divinely-willed with the consequent affirmation of life as such as *divine*, as a product of the divine will, and the implication that to hate life is blasphemous.

*'Eternal recurrence*: as a consequence of *amor fati* the extremest formula of life-affirmation, strongly influenced by the Christian concepts of eternal life and the unalterable nature of God: what is, "is now and ever shall be, world without end."

*'Will to power*: divine grace. The clue to the connexion is the concept of "self-overcoming", which is one of Nietzsche's terms for sublimation and the hinge upon which the theory of the will to power turns from being a nihilist to a positive and joyful conception. The corresponding Christian conception is that of unregenerate nature redeemed by the force of God's grace. In both conceptions the central idea is that a certain inner quality (grace/sublimated will to power) elevates man (or some men) above the rest of nature. . . .

*'Live dangerously*: "Take up thy cross, and follow me" - Christian deprecation of the easy life.

*'Great noontide*: the Second Coming, the Last Judgement, the division of the sheep from the goats, the wheat from the chaff.

*'Superman*: God as creator and "highest being", the "Son of Man" as God, man as the receptacle of divine grace who rejoices at the idea of eternity: the embodiment of everything regarded as desirable. What the Christian says of God, Nietzsche says in very nearly the same words of the Superman, namely "Thine is the kingdom, and the power, and the glory, for ever and ever". . . .'(5)

After this rather lengthy, though necessary, detour by way of Nietzsche's Zarathustra', we have to consider the 'cross-fertilisation' (Fenby's term on side 6 of the record set 'A Village Romeo and Juliet') of the Nietzschean poetic vision with Delius's unique mode of musical expression. If Delius's compositions had ended with 'Paris' we would have been deprived of his greatest works. Only the 'Mitternachtslied' would have existed to give us a tantalising glimpse of what was to follow.

All of Delius's previous life, the strictness of his upbringing in conflict with the growing creative musical urge within him, the threat which his father's opposition presented to these aspirations so that he

was kept in a position of filial dependence until Grieg's intervention in 1888 (when Delius was already 26), his consequent 'escape' to the (for him) more congenial circumstances of Parisian life in the company of his sympathetic uncle Theodor — all this would have rendered his musical genius like a tightly-strung bow seeking an arrow which would fly straight and true to its mark. It was the unique quasi-religious poetic vision of Nietzsche provided this arrow.

There were some years of preparation yet. It was only after he had got Paris out of his system, both musically and socially, and had settled in Grez (in 1897) that he at last enjoyed the serenity in which he could create his greatest music. Delius told Fenby 'I was demoralised when I left Bradford for Florida; you can have no idea of the state of my mind in those days. In Florida, through sitting and gazing at nature, I gradually learnt the way in which I should eventually find myself, but it was not until years after I had settled at Grez that I really found myself. Nobody could help me. Contemplation, like composition, cannot be taught.' (6)

It is this contemplative quality in Delius's music which impresses me most deeply. As a priest who remembers one's own earlier progress in the spiritual life, from an agnostic adolescence and early manhood until at the age of 30 I was 'received' into the Church, this notion of a gradually developing art of contemplation is very familiar.

Although Eric Fenby paints, for the most part, a rather grim picture of the invalid Delius's character, he is the first to admit his curiosity about the Delius he never knew. (cf. Fenby talk, side 6 of 'A Village Romeo and Juliet' record set.)

I think we all share that curiosity about Delius in his prime.

Having mastered the art of contemplation, and of musical expression, and inspired by Nietzsche's unique quasi-religious poetic vision he created music which for me has the power to *evoke* the contemplation of that Eternal Beauty of which Nature is a reflection. Delius's power to express in music the contemplation of such beauty is, I think, perfectly controlled, ranging from peaceful tranquility to surging ecstasy - and back again to a mood of nostalgia for a vision which is passing.

There are so many examples of passages in Delius's music which are especially expressive of this evocative power that it is difficult to be selective. One thinks of the opening Invocation of the Will in 'A Mass of Life', of section 3 in Part One from 'O Zarathustra...' (contralto) to the conclusion 'they sighed and wept together', of section 1 in Part Two 'On the Mountains', of section 4 'At Noon in the Meadows', and of section 6, particularly the 'Midnight Song of Zarathustra'; then there are the codas of 'Brigg Fair' and 'In a Summer

Garden', part 5 of the 'Requiem' from 'The Snow lingers yet on the mountains...' to the end, and Scene 6 of 'A Village Romeo and Juliet' especially the final duet of Sali and Vrenchen 'See, the silver moonlight...' — can there be any music which so expresses paradise almost regained?

The irony is, of course, that as a Christian I share that nostalgia, but whereas Delius, who rejected Christianity, could thereby only express a yearning for transient beauty, I am filled with yearning for that final Eternal Renewal which a redeemed humanity will ultimately share. Mine is a yearning — evoked by the music of Delius — which *looks forward* to fulfilment, not as part of an Eternal Recurrence based on a scientifically disproved cyclic view of creation but on the Judaeo-Christian linear view of history when he who is 'Alpha and Omega' will bring all things to perfection.

Yet how grateful I am that Delius was so unique, that he was *not* cast in a traditional mould, that his music is *not* redolent of cathedrals, cloisters or classical forms. He has distilled in his music a beauty which is as wide as creation itself.



### Footnotes

- (1) 'Thus Spoke Zarathustra', Penguin Books 1974 (first published 1961), p. 16.
- (2) 'Biographical Introduction to Nietzsche', Studio Vista Books, 1971, p. 67.
- (3) *ibid.*, p. 68.
- (4) *ibid.*, p. 70.
- (5) Hollingdale, *op.cit.*, pp. 27-29.
- (6) 'Delius as I knew him', Icon Books, 1966, p. 164.



*"The former Solano Grove home of Delius, now restored and transferred to the campus of Jacksonville University. The original of this drawing by R. J. W. Osborne hangs in the house."*



## BOOK REVIEW

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### WARLOCK AND DELIUS by Fred Tomlinson

31 pp. illustrated. Thames Publishing, 14 Barlby Road, W10 6AR  
£1.50 (p.&p. 15p) *Special terms for Delius Society members — see enclosed leaflet.*

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The obvious disadvantage of our Society being polarized in one location such as London inevitably results in the attendance at any meeting being hardly representative of the total membership. There are therefore considerably more members who miss the many excellent and informative meetings than actually benefit from them. A short report in the Journal is some compensation, but even then there is much that is lost in the 'translation'. We should then all applaud and welcome this act of preservation of an outstanding talk of the last season which Fred Tomlinson delivered at Holborn on January 29th 1976. The text is essentially identical to the script on that occasion, but the bonuses contained in this booklet are many. Even those who attended the talk will surely want to read it again at leisure for there is much in it to digest, but now there is also a valuable tabulation of all the arrangements and translations which Heseltine made of the Delius scores. There is too a rare photograph of Delius, in the company of Jelka and Heseltine, being wheeled (presumably) to Queen's Hall at the time of the 1929 Festival, and four further illustrations of Delius's and Heseltine's handwriting including one page of the latter's piano transcription of 'Life's Dance'.

This booklet (the use of the diminutive is not intended in any way to lessen the excellence of this work but to give a clearer idea of its format) is published in collaboration with the Warlock Society and Fred Tomlinson's work on Warlock will be well known to those who possess his equally fascinating encyclopaedic 'A Peter Warlock Handbook Volume 1'. He warns us against Cecil Gray's "exaggerations, distortions and.... inventions" and gives a particularly interesting account of the young Heseltine in 1910 and early 1911 enthralled with the Delius scores he has discovered but as yet unable to hear a note of Delius performed! It was while at Eton that after much difficulty he went to that famous 1911 all-Delius concert (given by "the eminent pill-maker's son") and for the first time heard Delius on the orchestra and met him in person in the interval.



But to tell more would spoil the delights in store. One reads, for example, that Heseltine probably introduced Delius to the poems of Fiona Macleod, hence 'I-Brasil'. More importantly, we obtain a clearer picture of his enormous work on Delius's behalf. One might here correct a small error — Parry, despite his obvious suitability for the position, was never Master of the King's Musick. Elgar's predecessor was Sir Walter Parratt.

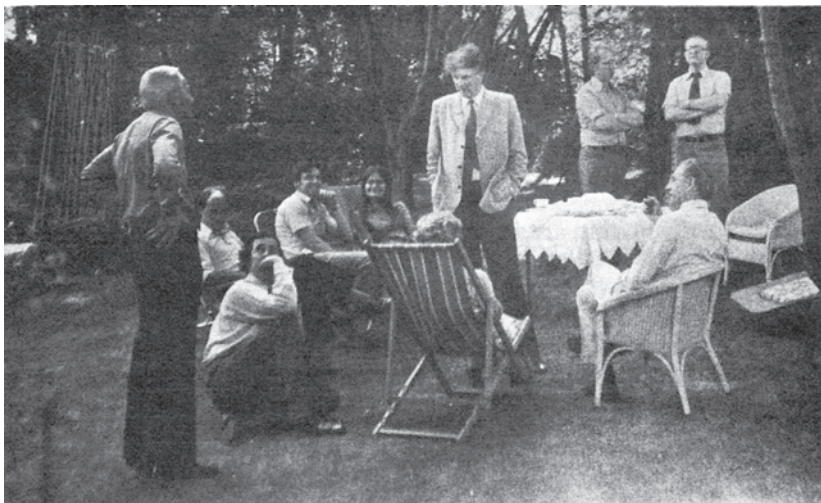
The time allotted to a talk somewhat restricts its scope, and for further reading one might turn to the Heseltine/Delius correspondence quoted in Gray (Tomlinson tells us that the originals and many more are at present inaccessible in private hands). The letters from the Deliuses to Heseltine are in the British Library and themselves contain a wealth of material.

When one considers that the cost of this handsomely presented volume is less than most out-of-town members would have to pay to get to a meeting, no self-respecting member should hesitate! This publication might even set a precedent worth considering on later occasions.

Stephen Lloyd.



## VISIT TO THE DELIUS GRAVE AT LIMPSFIELD, SURREY.



*Some of the party who visited Delius's grave on 13th June, 1976 photographed later in the garden of Mr. and Mrs. G. Parfitt's home at Orpington. From left to right: Mr. Gilbert Parfitt, Mr. Ray Martin, Mr. Alan Sanders, Mr. Ray Osborne, Mrs. Beryl Duro, Mrs. G. Parfitt, Mr. Rodney Meadows, Mr. Stephen Duro, Mr. S. P. Wissler and Mr. Bill Marsh.*

On Sunday 13th June 1976 members Mr. and Mrs. S. Duro. Mr. and Mrs. G. Parfitt, Messrs. R. Martin, W. Marsh (Philadelphia), R. B. Meadows. R. J. W. Osborne. C. W. Redwood. A. J. Sanders and S. P. Wissler met in hot sunshine at the graveside and spent a pleasant afternoon in what must be one of the most idyllic of country churchyards. The visitors also went to the nearby grave of the Harrison sisters. Afterwards a small convoy of cars made their way by a somewhat devious route to the home of Mr. and Mrs. Gilbert Parfitt who kindly provided a most delicious tea in their garden.

R. J. W. Osborne

## News from the Midlands

Saturday, 24th April bought a fine spring evening and a full complement of members and friends to the elegant salon of Brian and Joan Dunn in Nottingham. The occasion was a chamber concert given by the Alpha Trio (John Bradbury, Violin, Judith Lenton, 'cello and Eira West, Piano) and by Marjorie Tapley (Soprano), accompanied by Richard Kitching.

John Bradbury and Eira West approached the third sonata with refreshing directness. The opening exposition was cool and clear and the development argued with style and enviable balance. In the scherzando second movement some nimble phrasing produced delightful effects, the violin swinging over chromatic piano bass lines while in the Finale the concentrated dialogue was sustained with aplomb through a strong climax to the quiet final statement.

The shorter Delius works comprising the rest of the first half underlined the thoughtful preparation the Alpha Trio had made for this programme. Miss West throughout played with an engaging lack of fuss, and her fine control of forte and tempo ensured that the detail of the writing was never obscured. In the *Légende* John Bradbury's masterful approach enhanced the youthful dramatics of the work, and his special arrangement of the Lullaby that followed was quite enchanting.

After the Interval, Marjorie Tapley, ably accompanied by Richard Kitching, sang five of Delius's settings of Verlaine. Her clear enunciation and moulded phrasing over some of the composer's more Debussian harmonies, fashioned a classical French poetic mood. "*La lune blanche*" was particularly effective and the wider spectrum of "*Le ciel est par-dessus le toit*" was effectively reproduced.

The programme was concluded with Brahms's Trio Op. 87. Here was some memorable playing of power and precision in a difficult and taxing work, the opening allegro a triumph of controlled energy and balanced forces. There were perhaps some moments of uncertainty with the awkward figures of the finale but John Bradbury's confident technique and rigid tempo overrode what were but slight blemishes and after a surging finish the players deservedly received a great ovation.

There is no doubt that the "chamber" atmosphere of the setting has been a considerable part of the success of the two professional performances the Midlands Branch members have been privileged to hear within the past year. Thanks were rightly proffered to Brian and Joan Dunn for opening their house on these occasions and for the luxurious comfort and hospitality provided. Also, our debt to Lyndon Jenkins, who originally conceived the possibility of such performances and has done so much to promote them, was appreciatively recorded.

E. E. Rowe

Following the performances of excerpts from "Irmelin" at the Midlands Branch and in London, Midlands Branch Opera gave a third performance at Derby Music Club on the 11th May, 1976. The performers were as before and Robert Threlfall travelled up to Derby specially for the event.

The performance resulted in some publicity for the Society being reported in the Derby Evening Telegraph under the heading "New experience for Music Club"; it was not entirely clear whether the experience was considered pleasurable or otherwise!

We have to report the death of one of our members, Paul Taylor, whose wide knowledge of music, particularly Opera, will be sadly missed.

It is a pleasure to report an example of enterprise on the part of the younger generation in promoting Delius: Tim Trotman (son of members Peter and Margaret Trotman) gave a talk to fellow pupils of Nottingham Boys High School on the 27th April on Delius basing his talk on Eric Fenby's book in Fabers' series 'The Great Composers'. We look forward to a flood of new members!

R. B. Kitching.

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## News of Recordings and Publications

At the recent AGM Malcolm Walker outlined the Delius records issued during the past year. These included:

*"Lebenstanz", "North Country Sketches" and "A Song of Summer"*  
The Royal Philharmonic Orchestra conducted by Sir Charles Groves.  
HMV ASD 3139. Price £3.50.

*Violin Sonatas in B major and No. 1.*

David Stone (violin) and Robert Threlfall (piano).

Pearl SHE 522. Price £3.29.

*"A Late Lark"* (with works by Warlock and Hermann)

John Amis (tenor) with the National Philharmonic Orchestra conducted by Bernard Hermann.

Unicorn RHS 340. Price £3.29.

There are also two records which contain the chorus *"To be sung of a Summer Night on the Water"*:

The Alban Singers conducted by Peter Hurford.

Argo ZRG 833. Price £3.25.

King's College Choir conducted by Philip Ledger. HMV SAN 393  
Price £3.95.

The following records have been made and are awaiting release:

*The Violin Concerto and the Double Concerto.*

Yehudi Menuhin and Paul Tortelier with the Royal Philharmonic Orchestra conducted by Meredith Davies. (EMI). Due out in 1977.

*"Fennimore and Gerda".*

Elizabeth Söderström, Robert Tear and Bryan Rayner Cook with the Danish Radio Chorus and Orchestra conducted by Meredith Davies. (EMI). Due out in December, 1976.

Malcolm also mentioned the following projected recordings:

The complete incidental music to *"Hassan"*, together with *"A Late Lark"* sung by Anthony Rolfe-Johnson.

A selection of shorter orchestral works played by the Bournemouth Sinfonietta under Norman del Mar, to be made by RCA.

The piano music of Delius, his friends and contemporaries played by Robert Threlfall. This is due to be made before the end of 1976 by Saga.

So far as is known the first box of World Record transfers of pre-war Beecham 78s should be released in November, 1976. Mr. Peter Longhurst informs us that he has been permitted a pre-hearing, and he is extremely enthusiastic about the records.

We have now heard from Messrs Boosey and Hawkes with details of their recent Delius publications. These are:

<i>The Piano Concerto</i>	Piano Reduction £4.00	Pocket Score £2.00
<i>"Fennimore and Gerda"</i>		Study Score £6.50
<i>Romance for 'Cello and Piano</i>		£1.00
<i>Sonata in B major for Violin and Piano. Publication planned by the end of 1976.</i>		

In addition to the above, *"Sleigh Ride"* is to be made available in two versions. The full score and parts are already in the hire catalogue and David E. Stone, school orchestral adviser to Boosey & Hawkes, is preparing a school orchestra version which will eventually be on sale.

Messrs Stainer & Bell have recently re-issued the following scores:	
<i>Violin Concerto</i>	Study Score (B355) £2.25
<i>Eventyr</i>	Miniature Score (B398) £2.25
<i>Double Concerto</i>	Miniature Score (B399) £2.25

Christopher Palmer's book *"Delius, Portrait of a Cosmopolitan"* was published by Duckworth during the summer and costs £9.80. We understand that John Bird's book on Percy Grainger, mentioned in Journal No. 52, Page 3, will now cost £10. Two other interesting books have recently been produced by members of the Delius Society. Lewis Foreman is the author of *"Havergal Brian and the performance of his orchestral music"*, which comes from Thames Publishing, 14 Barlby Road, London W10 6AR at £6.95 (postage and packing 25p). The same firm has also published *"The Music of Frank Bridge"* by Anthony Payne, Lewis Foreman and John Bishop. This consists of 88 pages and includes plates, music examples, catalogue of works, bibliography and discography, and costs £3.20 (postage and packing 25p). Incidentally there is another new book on Havergal Brian, *"Havergal Brian and his music"* by Reginald Nettel, with a catalogue of works by Lewis Foreman. This runs to 223 pages, contains a frontispiece and eight plates, and costs £7.50.

## Delius in Liverpool - A Postscript

Readers will recall the interesting compilation by Mr. A. G. Lovgreen in Journal No. 43 of performances of Delius in Liverpool, mostly under the batons of Sir Malcolm Sargent and Sir Charles Groves. As Sir Charles' term of office with the Royal Liverpool Philharmonic Orchestra ends after the coming season, Mr. Lovgreen thought it would be an appropriate moment to bring his chronology up to date.

It continues:

5-7/11/74 On Hearing the First Cuckoo in Spring.

19/4/75 The Walk to the Paradise Garden.

20/1/76 Life's Dance.

1/5/76 In a Summer Garden.

9/11/76 Appalachia.

8-10/2/77 Brigg Fair.

Mr. Lovgreen enclosed a copy of the RLPO brochure for January-February 1976 which included the concert on the 20th January consisting of "Life's Dance", Brahms' Violin Concerto with Yehudi Menuhin, and Havergal Brian's 9th Symphony. Hardly a "pop" programme, one would have thought, yet at the foot of the announcement were the happy words "All seats sold". Sir Charles has clearly created an audience for Delius in his fourteen years at Liverpool, and one sincerely hopes that his successor, whoever he may be, will not neglect to build on the foundation our Vice-President has laid.

Commenting on the coming season's programmes (see "Forthcoming Events, page 23) Mr. Lovgreen points out that "between them the RLPO and Hallé are giving more (Delius) performances in one season than the combined major London orchestras are likely to put on in several! Living in the regions, as we are now called, does have its advantages at times."

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## CORRESPONDENCE

### RECRUITMENT OF NEW MEMBERS

Dear Sir,

In writing as a member whose interest in Delius has grown from total ignorance to near-devotion, I would like to make a suggestion for the consideration of members.

My first knowledge of the music was at twenty, through the young man who was to become my husband, and it is to him that I owe the

pleasure of untold hours of listening; and also of many similarly-addicted friends in the Society, met over the years. It occurs to me, as an "oldie" now, that we have many young friends, not to mention offspring, who are, or will all too soon be, eligible for membership, but who almost certainly will not join, or perhaps may not even listen to the music of our composer.

The international musical scene is not short of eminence in their generation and Delius is not lacking in the repertoire of such gifted young people. The Society is not lacking in ideal speakers, lecturers, performers and sheer lovers for us to make an impact, if we choose, on the younger public we so far do not appear to reach. Could we not plan a special period when we make deliberate contact through colleges, schools, clubs and the Society meetings themselves to encourage or even lure the up-and-coming generation into our welcoming midst?

The crunch will come at the first event: no young person will happily invade a middle-aged society alone. That is, frankly, what we are, and if we are to swell the numbers of those under the age of twenty-five years we must assure them of a fair representation themselves. This could be assisted by *very* preferential rates (perhaps we could subsidise them?) and by offers of transport where potential members are outside the London area. A register should not be too hard to establish for this purpose. And of course, as Mr. Stephen Lloyd pointed out at the AGM, we should be friendly!

I think myself that if we tried to welcome these young people we would solve our own shyness problems simultaneously. We might also solve current and certainly future Committee membership problems and, of course, promote the knowledge of Delius for another half century at least!

Mrs. Joan White, Chatham, Kent.

\* It would appear that a step in the right direction has already been taken by Tim Trotman (see page 18). It would be interesting to receive reactions to Mrs. White's suggestions, particularly from those members who are in the younger age group. —Editor.

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## FUTURE RECORDING PLANS

Dear Sir,

Re-reading your editorial comments in Journal No. 50 regarding the Midlands Group performance of scenes from "Irmelin", would it be a practicle proposition (assuming they are willing) for them to make tapes of the scenes, available for sale to Society members—at a fair price? I make this suggestion as we no doubt will have a long wait before hearing anything from "Irmelin" again! Also, is there any

likelihood of Beecham's fascinating orchestral excerpts being issued?  
 Finally, is there any hope of a record of the neglected Delius songs?

G. Manchester, London SW16.

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## BALLETS TO THE MUSIC OF DELIUS

Dear Sir,

Your recent letters on the subject of ballets to the music of Delius prompted me to write to my friend Mary Clarke, Editor of "The Dancing Times". The following is part of her reply:

"The Victor Book of Ballets and Ballet Music" by Robert Lawrence (Simon and Schuster, New York, 1950) states:

"The scores of Delius which the choreographer has selected are: Over the Hills and Far Away, The Walk to the Paradise Garden, Eventyr, prelude to the opera Irmelin, and Brigg Fair. They are played during the ballet in this order, uncut. A majority of them—notably Over the Hills and Far Away, used with brilliant effect for the opening street fight and Ballroom episodes; the Paradise Garden intermezzo, adding lyrical warmth to the balcony scene: and Eventyr, pointing up the bitterness of the brawl in which Tybalt is killed—offer a choice background for ballet. The score of Brigg Fair, however, which forms the final quarter of Tudor's work, beginning with the moment that Juliet takes the sleeping potion until the two lovers die in the tomb, is too intimate in its orchestration to sustain the weight and impact of the tragedy, nor do its Celtic harmonies and rhythms go well with the Italian scenery of Berman. If the closing moments of the ballet fail somewhat in effectiveness, the lapse can be ascribed to the choice of music at this point instead of to shortcomings in the choreography."

It was a ballet in one act, choreography by Antony Tudor, first presented by Ballet Theatre at the Metropolitan Opera House, New York (the old Met of course). Hugh Laing was Romeo, Alicia Markova Juliet, Antony Tudor Tybalt, Nicholas Orloff Mercutio, Dimitri Romanoff Friar Laurence, Sono Osato Rosaline, and Richard Reed Paris. Decor and costumes by Eugene Berman. Jerome Robbins as Benvolio.

The score was arranged by Antal Dorati. In Balanchine's Complete Book of Ballets the date of the first performance is given as April 6, 1943. Chujoy's Dance Encyclopedia agrees this date but says the ballet was incomplete and the work was given in full on April 10th. When Ballet Theatre brought it to London after the war Nora Kaye and Alicia Alonso danced Juliet. It was supposed to have been one of Markova's very best parts—I am sure we missed Markova's best years, the early 1940's in America.

Alan Jefferson, Liskeard, Cornwall.



## Forthcoming Events

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October 3rd

Hallé Orchestra Concert in the Free Trade Hall, Manchester. Programme includes "Paris", conducted by Edward Downes.

October 9th at 4 p.m.

Little Missenden Festival concert by the Fitzwilliam String Quartet. Delius String Quartet, Shostakovich Quartet No. 15, Beethoven Quartet in Eb, Op. 127. Tickets: £1.50, £1.00, 50p.

Saturday 6th November at 7.30 p.m.

The Trees so High — Patrick Hadley

Violin Concerto — Moeran

Symphony No. 4, in F minor — Vaughan Williams

Guildford Philharmonic Choir and Orchestra, Conductor: Vernon Handley. Bernard Partridge (violin). The Civic Hall, Guildford.

9th November at 7.30 p.m.

Appalachia — Delius

A Sea Symphony — Vaughan Williams

Conductor: Sir Charles Groves

Soloists: Elizabeth Harwood (soprano), Thomas Hemsley (baritone), Liverpool Philharmonic Choir, Royal Liverpool Philharmonic Orchestra, The Philharmonic Hall, Liverpool.

Tickets: £1.80, £1.65, £1.50, £1.10, 80p.

November 25th at 7.30 p.m.

Delius Society meeting. Piano recital introduced and played by Robert Threlfall: "The piano music of Delius, his friends and contemporaries". Holborn Public Libraries, Theobalds Road, London WC1.

22nd January 1977 at 8 p.m.

Concert in the Royal Naval Chapel, Greenwich:

Concerto Grosso, Op. 3 No. 4 — Handel

Summer Night on the River — Delius

On Hearing the First Cuckoo in Spring — Delius

Les Illuminations — Britten

Concert Arias — Mozart

Symphony No. 41 in C — Mozart

Peter Pears (tenor), Christopher Seaman (conductor), Northern Sinfonia.

Tickets £2.50, £2.00, £1.50, 90p available from 25 Woolwich New Road, London SE18, telephone: 01-854 5250. Cheques should be made payable to Greenwich Entertainment Service.

January 28th, 1977 at 7.30 p.m.

Delius Society meeting. Mrs. Dawn Redwood: ‘ “Hassan”, Delius and Flecker.’ Holborn Public Libraries, Theobalds Road, London WC1.

8, 9, 10th February, 1977 at 7.45 p.m.

Divertimento in D (K.136) — Mozart

Brigg Fair — Delius

Violin Concerto — Mendelssohn

Death and Transfiguration — Strauss

Royal Liverpool Philharmonic Orchestra, Conductor: Sir Charles Groves. Soloist: Mayumi Fujikawa. The Philharmonic Hall, Liverpool.

February 20th, 1977

“A Mass of Life” in the Free Trade Hall, Manchester. Hallé Orchestra conducted by Maurice Handford.

March 17th, 1977

Hallé Orchestra concert in the Free Trade Hall, Manchester.

Programme includes “Sea Drift” conducted by John Pritchard.

Saturday 2nd April, 1977 at 7.45 p.m.

Overture The Gipsy Baron — J. Strauss II

Double Horn Concerto — Haydn

Variations on a Nursery Theme — Dohnanyi

I’m Seventeen come Sunday — Grainger

Folk Songs for Four Seasons — Vaughan Williams

Brigg Fair — Delius

Proteus Choir, Guildford Philharmonic Orchestra. Conductor Vernon Handley. Malcolm Binns (piano).

Peter and David Clack (Horns).

The Civic Hall, Guildford.

April 6th, 1977 at 7.30 p.m.

Delius Society meeting. Programme to be presented by Lyndon Jenkins. Holborn Public Libraries, Theobalds Road, London WC1.

July 28th, 1977 at 7.30 p.m.

Delius Society meeting. “Norman O’Neill” by Malcolm Walker.

Holborn Public Libraries, Theobalds Road, London WC1.



